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FACULTY OF MUSIC

presents

FACULTY ARTIST SERIES

St. Lawrence String Quartet

with guests

Shauna Rolston, cello
Max Mandel, viola

Friday, February 12, 1999
8:00 p.m.
Walter Hall

THE ST. LAWRENCE STRING QUARTET

GEOFF NUTTALL, VIOLIN
BARRY SHIFFMAN, VIOLIN
LESLEY ROBERTSON, VIOLA
MARINA HOOVER, CELLO

PROGRAMME

FRANZ JOSEPH HAYDN
(1732-1809)

String Quartet Op. 76, No. 4 "Sunrise"

Allegro con spirito

Adagio

Menuet (Allegro)

Finale (Allegro, ma non troppo)

PHILIP LOOSEMORE
(b. 1978)

Songs for the Sisters

Last season the St. Lawrence Quartet and the Composition Department organised a competition for the composition students at the Faculty of Music. The work you will hear tonight by composition student Philip Loosemore impressed the St. Lawrence above all others, and as a result was chosen for this performance.

INTERMISSION

PETER ILYCH TCHAIKOVSKY
(1840-1893)

Souvenir de Florence, Op. 70
String Sextet in D minor

Allegro con spirito

Adagio cantabile e con moto

Allegretto moderato

Allegro vivace

Shauna Rolston, cello

Max Mandel, viola

The St. Lawrence Quartet is represented by:
Columbia Artists Management Inc
165 West 57th Street,
New York, NY 10019

programme notes

String Quartet in B-flat major, Op. 76, No. 4 ("Sunrise")

FRANZ JOSEPH HAYDN

Born March 31, 1732 in Rohrau, Lower Austria

Died May 31, 1809 in Vienna

Haydn displayed remarkable musical talent at an early age. He grew up in a modest home in a quiet and somber atmosphere and began to study violin and singing at the age of five. During these youthful years, he made diligent attempts to compose, though with little guidance. His talent attracted many leading musicians, and overcoming every difficulty, he soon made a name for himself. The Esterházy family, by whom Haydn was employed for nearly thirty years maintained an establishment of perhaps fifty players and singers for daily entertainments. As a composer, Haydn was extremely prolific; his output includes 104 symphonies, 83 quartets, 14 masses, 6 oratorios, and an amazing quantity of works for the keyboard, as well as secular vocal works, dramatic works and chamber music. Often a composer's last works are not his best, but in Haydn's case the experience and skill acquired through the years culminated in his later chamber works. When his contract of January 1, 1779 freed him from the obligation to compose exclusively for his prince, composing for publishers and patrons became an important consideration in his life and a decisive factor in what he chose to write.

The six quartets of Op. 76 were composed between the years 1796 and 1798 when Haydn was also in the process of composing *The Creation*. He dedicated the Op. 76 quartets to Count Erdödy, one of his Hungarian admirers. The renowned English musicographer, Charles Burney, writing in reference to the Op. 76 quartets in a letter to Haydn stated: "I had the great pleasure of hearing your new quartetti well performed before I went out of town, and never received more pleasure from instrumental music: they are full of invention, fire, good taste, and new effects" While the principles of design and subtleties of musical texture were long since expertly established in Haydn's prior quartets, the Op. 76 quartets offer the listener the fruits of his mature style. Moreover, these quartets are further enhanced stylistically by Haydn's natural integration of polyphony into the fundamentally homophonic style common to the quartets of this period thereby adding a new vigor and power of musical expression.

The Haydn quartet heard in today's performance is No. 4 of his Op. 76 Quartets. The origin of its nickname, "Sunrise", depends for the time being on the interpretation of whomever one chooses to consult. Although it has more often been attributed to the way the opening melody "soars aloft above sustained chords," the inverted theme, painful *sforzandi*, and

minor chords in the first movement, or the entire piece for that matter, can hardly justify the name "Sunrise."

The first movement begins with an accompanimental tonic chord which almost defies its *allegro con spirito* tempo marking. It has a jubilant second theme which is also featured in the development and recapitulation. The second movement, marked *adagio*, has a songlike theme accompanied by almost "romantic" arpeggiated harmonies. Added to this is a deeply meditative trio which features a duet between the first violin and cello. The *Allegro* minuet in B-flat provides a vigorous contrast to the second movement beginning with a syncopated 3/4 trio that recalls the *sforzandos* of the first movement. Haydn marked the beginning Finale *mezza voce*, or "half voice" which is important to the contrasts that he offers here. It begins with delicate grace notes, then continues through playful counterpoint, increasing twice in tempo (*Più allegro* and *più presto*) and arrives immediately at a vivacious conclusion.

—Edited by Ileen Zovluck

Song for the Sisters

PHILIP LOOSEMORE

Born August 31, 1978, in Toronto

In January 1996, a young woman named Georgia Economides died of heart failure. She was a fellow student at my school. I began to work with Georgia's poetry, moved by its conviction and humanitarianism. I came to know her family gradually over the summer of 1997 and was touched by the grief process which they continue to endure. I became particularly close to Georgia's sister, Aliko. Work on *Song for the Sisters* was begun in October 1997 as a tribute to the relationship between Georgia and Aliko, and as a statement of my own feelings about the impact of Georgia's death. It is dedicated to both sisters.

Song for the Sisters was premiered on January 1998 in Walter Hall at the University of Toronto Faculty of Music by the Toronto-based Gemini String Quartet. It was also performed at an art show opening at the Propeller Gallery in February 1998.

—Philip Loosemore

Souvenir de Florence, Op. 70

PIOTR ILYICH TCHAIKOVSKY

Born May 7, 1840, in Votkinsk, Russia

Died November 6, 1893, in St. Petersburg

The music of Tchaikovsky never fails to move its audiences. Interestingly, his works do not exhibit the raw national and folk-song idiom to the extent of Mussorgsky's music, for

instance, and his colors are not quite as brilliant as Rimsky-Korsakov's; yet, more than those by either of these two composers, Tchaikovsky's works are considered by musicians all over the world to be the epitome of Russian music. While he adhered to Western European forms of technical skill and lyric style, in his essentials Tchaikovsky remains a Russian of the most classic tendencies - his language is that of an emotional Slav. His music glows with the peculiar fire that burned in his soul; rapture and agony, gloom and gaiety seem in perpetual struggle for expression.

In 1886 Tchaikovsky was elected to the prestigious Petersburg Society of Chamber Music. To acknowledge the honor, he promised the Society's chairman that he would write a piece for the group. The resulting work was the string sextet entitled *Souvenir de Florence*. The composer began work on this piece in the summer of 1887 but, with other pressing commitments, he was forced to lay it aside; it was not until May of 1890, during a vacation in Italy that Tchaikovsky was able to pour his creative energies towards completing the piece. The work was given a private performance at the Society at the end of November that year, but the composer was not satisfied with it and resolved to revise the sextet. In December of 1891, Tchaikovsky was finally able to carry out his revisions and the work was completed in its present state during a visit to Paris in January. The first public performance took place in November of 1892.

Souvenir de Florence marks the end of the composer's neo-classical bent, which had endured for nineteen years. The whole piece has a relaxed quality, quite unlike his opera *The Queen of Spades*, from the same period. Interestingly, while the sextet was well received, neither *The Nutcracker* nor his *Iolanthe*, premiered in the same period, were.

Souvenir de Florence consists of the traditional four movements as one would find in a symphony or string quartet. The first movement, *Allegro con spirito*, is cast in a sonata-allegro form. The first theme is a strident waltz in the minor mode and the ingratiating second theme is in the major mode. After a short development and recapitulation, the coda returns to the melancholic minor mode.

The second movement, marked *Adagio cantabile e con moto*, introduces the Italian mood for the first time in the work. Employing an A-B-A structure, the outer sections deal with a plaintive melody reminiscent of an Italian opera aria, first introduced by the first violin against a broken chord accompaniment from the rest of the instruments. A slightly agitated episode provides the contrasting middle section.

The *Allegretto moderato* that follows has the character of a *divertissement*. It is notable for its colorful bowing effects, playful rhythms and uncomplicated texture.

The exciting *Allegro vivace* finale is once again in sonata form. In the recapitulation of the themes there is an extended fugal section, and the coda which concludes the work demands virtuosity from its performers.

about the artists

The ST. LAWRENCE QUARTET was formed in Toronto in 1989. In 1992, at the invitation of the Emerson Quartet they moved to New York City to study in an intensive training program sponsored by the University of Hartford. They went on to serve as teaching assistants to the Juilliard Quartet at the Juilliard School and the Tokyo Quartet at Yale University.

In 1992, they won both the Banff International Quartet Competition and the Young Concert Artists Auditions, launching them on a career that has taken them to major concert venues in North America, Europe, South America and Asia.

For the 1998-99 season, the St. Lawrence Quartet will be recording for an exclusive multi-record contract with EMI Classics, with the first release of Schumann Quartets scheduled for the spring of 1999.

They have recently accepted the appointment of Ensemble-in-Residence at Stanford University, where they will serve as the directors of the Dept. of Music's String and Chamber Music activities. They will continue as Visiting Artists at the University of Toronto in the 1999-2000 academic year.

Concert highlights of this season include performances at the Concertgebouw in Amsterdam, the Louvre in Paris, and debut recitals in Germany. They recently returned from the Far East where they performed in Japan and Taiwan. They will appear throughout the United States with performances at Lincoln Center in New York and at the Library of Congress in Washington, DC. This summer will take them to many of North America's important chamber music festivals including Spoleto USA, Santa Fe, La Jolla, Great Lakes (Detroit) and Ottawa.

Committed to performances of new music, the St. Lawrence will be premiering new works in the year 2000 by many Canadian composers including Christos Hatzis, R. Murray Schafer, and Patrick Cardy.

SHAUNA ROLSTON has been captivating audiences worldwide since the age of two and is now compared to such renowned artists as Jacqueline du Pré, and referred to in *The Strad* as "one of her generations most gifted musicians" and in *Classic CD* as "An Elgarian for our time, the most remarkable performance of the last twenty years".

Recognized as a distinguished soloist, recording artist, proponent of new music, and chamber musician, Ms. Rolston is one of Canada's most celebrated musicians. She was recognized as a Young Artist to Watch by Musical America, and in 1993, was named one of the Canadian Leaders of the Future by Maclean's Magazine. Additional laurels include the Pro Musicis International Award, the Government of Alberta's Award for Excellence, and

the Commemorative Medal for the 125th Anniversary of Canadian Confederation.

Since making a spectacular Town Hall, New York City debut at the age of 16, Ms. Rolston performs regularly on four continents, appearing in recital and concerto engagements in the prestigious halls of Tokyo, Seoul, Jerusalem, Tel Aviv, Sao Paulo, Toronto, Montreal, New York, Washington, London, Paris, Amsterdam, Budapest and Rome. In addition to performing the standard literature, Ms. Rolston has actively sought to expand the cello repertoire through commissions.

Ms. Rolston has been featured on several discs, including releases with the London Philharmonia Orchestra, the Calgary Philharmonic, the Edmonton Symphony Orchestra, and with pianists Isobel Moore, Angela Hewitt, Menahem Pressler, and Bernadene Blaha.

Shauna Rolston earned a BA in Art History from Yale University and a Master of Music degree from the Yale School of Music where she studied with Aldo Parisot. Ms. Rolston is currently a Professor at the Faculty of Music, University of Toronto.

Violist **MAX MANDEL** is a student of Steven Dann at the Faculty of Music, University of Toronto. He has also studied violin with Professor David Zafer. Max is a member of the Metro String Quartet, who perform regularly across Canada and in the Toronto area. As a member of the quartet, Max has collaborated with such artists as Laurence Lesser, the Orfeo Duo and Menahem Pressler. For the past three years, the Metro Quartet has studied with Lorand Fenyves at the University of Toronto. In May of 1998, the quartet attended the Juilliard String Quartet Seminar in New York City. Max has appeared as soloist with the University of Toronto Chamber Orchestra and as conductor/soloist with the Banff Chamber Players. Max is a much sought after chamber musician and has performed with such musicians as Lorand Fenyves, Terence Helmer and members of Amici. Recently, Max won fourth prize at the 1998 Montreal Symphony Orchestra Competition. He is also a regular extra player with the Toronto Symphony Orchestra. Upcoming concerts include his Young Artist recital and broadcast debut on CBC at the Glenn Gould Studio on March 11.

PHILIP LOOSEMORE is in his second year at the Faculty of Music, University of Toronto. He began studies in theory and composition with Alexander Rapoport at the age of fourteen at the Royal Conservatory of Music. From 1994 to 1997, Philip attended the Etobicoke School for the Arts, where he conducted the premieres of a number of his chamber and orchestra works under the guidance of Barbara Young. Philip has earned several awards and scholarships from both the Royal Conservatory of Music and the University of Toronto. He has also attended summer composition programs at the Aspen Music Festival and Tanglewood Institute.

upcoming faculty artist concerts

February 26, 1999

"Songs We Love" -- Lorna MacDonald, soprano & Dalton Baldwin, piano

Soprano Lorna MacDonald and guest pianist Dalton Baldwin present a recital of works by Schubert, Debussy, Obradors and Strauss.

March 26, 1999

Mayumi Seiler, violin & Aleksandar Madzar, piano

Heralded by the BBC Music Magazine as having "*an exceptional blend of precision with tonal generosity, finesse with enthusiasm*," acclaimed violinist Mayumi Seiler has performed with the Academy of St. Martin in the Fields, the Royal Philharmonic, the Moscow Symphony, the Berlin Symphony and the Toronto Symphony.

April 9, 1999

Antonin Kubalek, piano

Prominent concert pianist and prolific recording artist, Antonin Kubalek presents a solo recital featuring Daniel Foley's Rhapsody in C, Op. 33; Novak's Pan, Op. 42 (Canadian premiere) and Bach-Busoni's Choral Prelude.

All concerts take place at 8:00 p.m. in Walter Hall. Tickets are \$15/10. For more information please call (416) 978-3744.